

ENCLOSURE JOSEKIS

ATTACKING AND DEFENDING THE CORNER

by Masaki Takemiya

Translated by John Power

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Tokyo

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PREFACE

There is infinite variety in middle game fighting, but I think that the most important theme is the fighting arising from invasions.

The simple term 'invasion' covers a wide range of techniques, and it would be impossible to attempt to cover them all in one book. This book restricts itself to formations based on corner enclosures (shimaris), and it covers the basic patterns that arise with the small knight and large knight enclosures, the one-space enclosure, and the star-point enclosure, with a supplementary chapter on three other common formations. All of the patterns are ones that must come up constantly in your own games.

A reader close to shodan in strength should have no trouble understanding any of the diagrams in this book, but I have tried to present the material so that it is clear and comprehensible to readers of all ranks. The important thing is to develop your ability to evaluate and compare the results of the different sequences in the context of the overall position. This is the first task for a player after he has mastered the fundamentals.

I have not always been explicit in indicating whether a certain result is favorable or unfavorable for one side. This is because in many cases the assessment of the result can change completely according to the surrounding position.

December 1980
Masaki Takemiya

TRANSLATOR'S PREFACE

This book comes from a different Nihon Ki-in series from the 'Basic Joseki Dictionary' series, but we hope that the reader will find it a useful follow-up to that work. 'Enclosure Josekis' is presented in a dictionary format, but it is intended to be more than just a reference work. If used as a textbook in the art of invading, it should help the reader to improve his middle game fighting strength. More important than memorizing the sequences given here is to acquire the technique of invading by absorbing the concepts involved. The main theme of this book is the importance of playing lightly when invading a strong enemy position. The key concept is that of *sabaki*, that is, of making a light, flexible shape which makes it difficult for the opponent to launch a severe attack.

'Enclosure Josekis' does not restrict itself to the viewpoint of the invader, however. An important lesson it teaches to the defender is that he should not overreact by trying to exterminate an invader. If he plays reasonably, he should get adequate compensation, either by solidifying his territory or by building up compensatory outside influence.

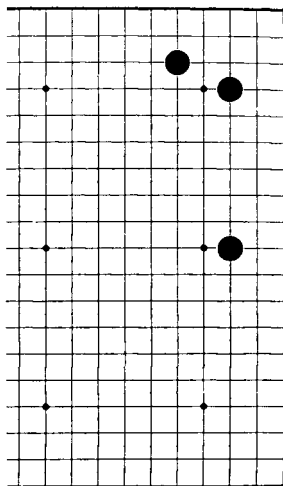
February 1983
John Power

CHAPTER ONE

Small Knight Enclosure Invasions

PATTERN ONE

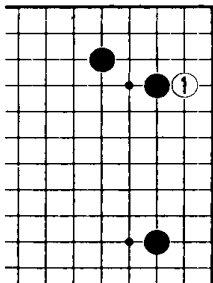
The first pattern we will look at is the small knight corner enclosure with a five-space extension along the side. For the purpose of our analysis, the position on the rest of the board is ignored.



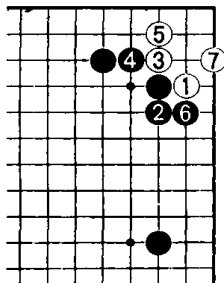
Pattern One

Dia. 1 (contact play). White 1 is one vital point at which a solitary invader can attack. This is a high-level strategy in which White waits to see how Black reacts before deciding on his continuation.

Dia. 2 (life). Black 2 emphasizes the outside. White can live with 3 to 7, but he often keeps this sequence in reserve.



Dia. 1

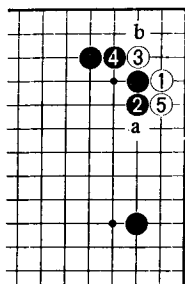


Dia. 2

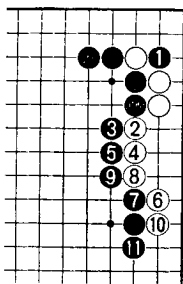
Dia. 3 (variation for White). After Black 4, White can also crawl at 5. If next Black 'a', White plays 'b' and takes more territory than in Dia. 3.

Dia. 4 (living on the side). Black 1 is a big move. In this case White lives on the side with 2 to 10.

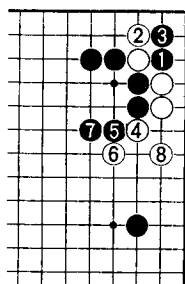
Dia. 5 (poking out one's head). White can also play a probe at 2. If Black 3. White can poke his head out into the center with 4 to 8.



Dia. 3



Dia. 4

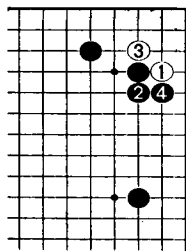


Dia. 5

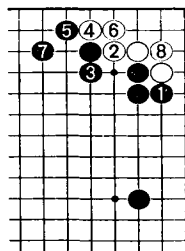
Dia. 6 (variation for Black). What happens if Black blocks on the outside at 4?

Dia. 7 (outward influence). White lives in the corner with 2 to 8, but Black builds up outward influence.

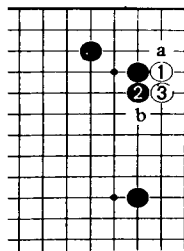
Dia. 8 (a fight). White can also crawl immediately at 3; if Black 'a', White 'b'. Playing this way means that White is prepared to fight.



Dia. 6



Dia. 7

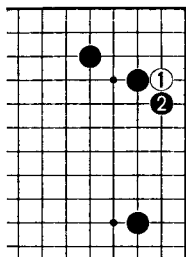


Dia. 8

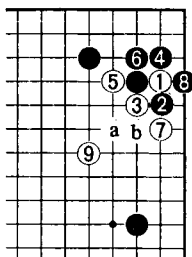
Dia. 9 (Black blocks on the outside). The idea of Black 2 is to settle the shape.

Dia. 10 (sabaki). The crosscut at 3 is a tesuji. If Black 4, White forces with 5 and 7, then makes light shape with 9. Playing 9 at 'a' or 'b' would be too heavy. Next —

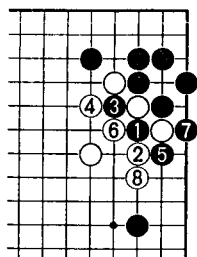
Dia. 11 (good shape). If Black continues by cutting at 1, White's strategy is to counter with 2 and 4. If next Black 5, White gets perfect shape with 6 and 8.



Dia. 9



Dia. 10

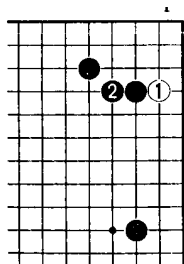


Dia. 11

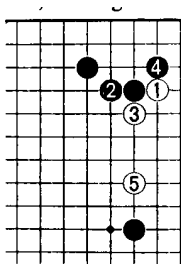
Dia. 12 (a solid answer). The aim of Black 2 is to avoid giving White any help in making shape.

Dia. 13 (light). White 3 is a light response. If Black takes the corner with 4, White extends to 5.

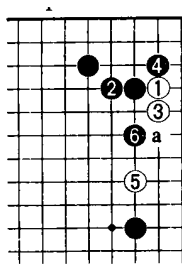
Dia. 14 (heavy). White 3 is just a little heavy. After 4 and 5, Black strikes at the vital point with 6, forcing White into a low position with 'a'.



Dia. 12



Dia. 13

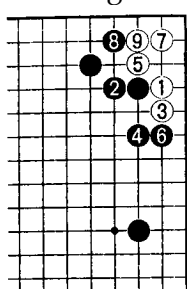


Dia. 14

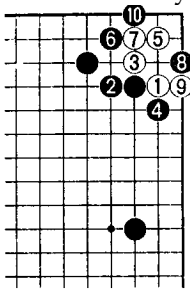
Dia. 15 (living in the corner). If Black plays at 4 immediately, White hanes at 5 and lives in the corner.

Dia. 16 (dangerous). Playing a hane on the inside at 3 is risky. Black blocks at 4, then takes away White's eyes with 8 and 10.

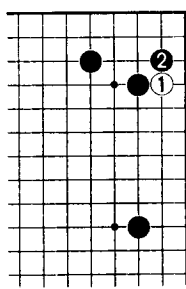
Dia. 17 (Black blocks on the inside). Black plays 2 when he wants to hang on to the corner territory.



Dia. 15



Dia. 16

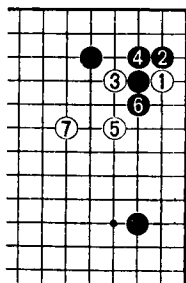


Dia. 17

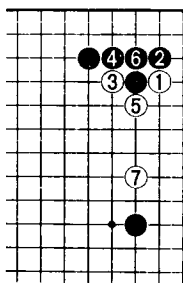
Dia. 18 (standard sequence). The clamp at 3 is good style. Simply connecting at 4 is a good answer; the standard sequence to 7 follows.

Dia. 19 (comfortable shape). Blocking at 4 is not good. White forces with 5, then extends to 7, getting a comfortable shape.

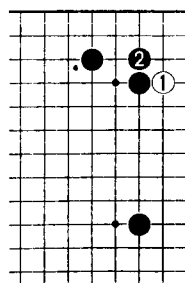
Dia. 20 (Black pulls back). The aim of Black 2 is also to avoid helping White to make shape.



Dia. 18



Dia. 19

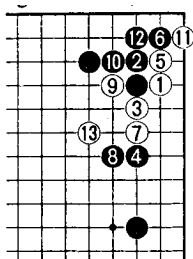


Dia. 20

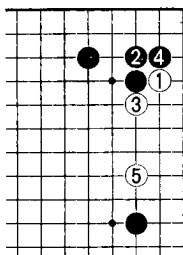
Dia. 21 (the hane). The hane at 3 is a standard move. Black pincers at 4, and the conventional sequence to 13 follows. White provisionally secures a base.

Dia. 22 (light). If Black goes for the corner profit with 4, White plays lightly with 5. This is painful for Black. Instead of 4 –

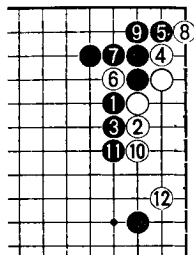
Dia. 23 (life). If Black hanes on top at 1, White plays 2, then crawls into the corner at 4. The cut at 6 is well-timed: if Black 7, White exchanges 8 for 9, then lives with 10 and 12. Instead of 7 –



Dia. 21



Dia. 22

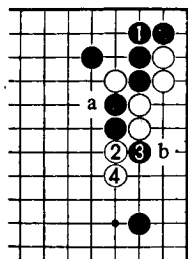


Dia. 23

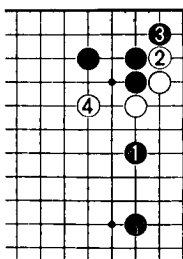
Dia. 24 (the question of the ladder). If Black connects at 1, the question of the ladder arises. White 2 is a strong move; if Black 3, White 4 makes miai of 'a' and 'b'.

Dia. 25 (the simple jump). White can also just jump out into the center with 4 (instead of 7 in Dia. 21).

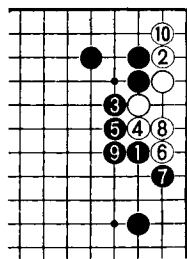
Dia. 26 (life). If Black blocks on top at 3, White answers solidly with 4 to 10.



Dia. 24



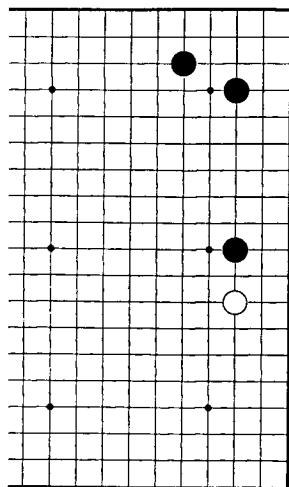
Dia. 25



Dia. 26

PATTERN TWO

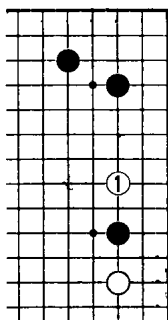
The difference from Pattern One is that White has extended right up the side towards Black's position. What effect does this have?



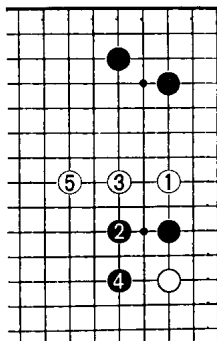
Pattern Two

Dia. 1 (invasion). If White wants to make full use of his extra stone, White 1 becomes the vital point for invading.

Dia. 2 (usual). Black 2 is the usual answer. The moves to 5 form a set pattern. The choice of Black's next move is influenced by the position at the bottom.



Dia. 1

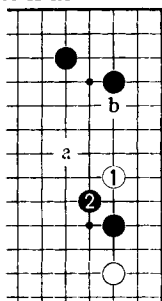


Dia. 2

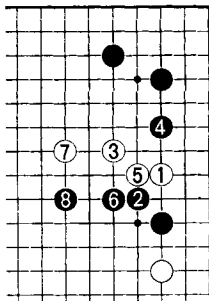
Dia. 3 (the kosumi). Black 2 is frequently played. White has various responses - escaping with 'a', attaching at 'b', for example.

Dia. 4 (natural flow). If White 3, Black takes the vital point of 4. If White 5, Black keeps attacking with 6 and 8.

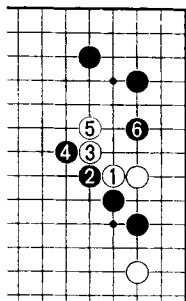
Dia. 5 (trouble for White). Pushing up at 1 is too heavy. Black makes a two-step hane, then strikes a severe blow at the vital point with 6. White is in trouble. Next —



Dia. 3



Dia. 4

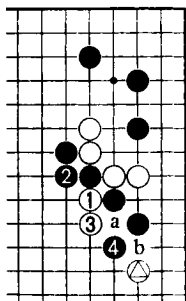


Dia. 5

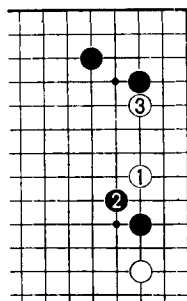
Dia. 6 (fearless). If White 1 and 3, Black counters fearlessly with 4. If White 'a', Black 'b' weakens the marked white stone. This is bad for White.

Dia. 7 (a probe). Playing a probe by attaching at 3 is another way for White to settle himself.

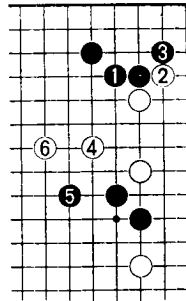
Dia. 8 (moving out). If Black 1, forcing once with 2 is good style. White then moves out into the center.



Dia. 6



Dia. 7

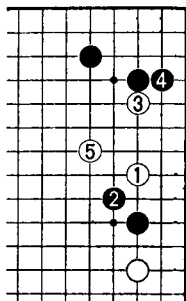


Dia. 8

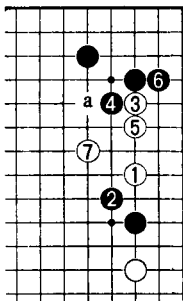
Dia. 9 (submissive). Black 4 is a submissive answer to 3. White moves out with 5, giving Black a somewhat painful result.

Dia. 10 (sabaki shape). If Black 4, the peaceful answer is White 5. Black 6 is territory-oriented, but White jumps out at 7, aiming at 'a' later. White's group is just about settled. Instead of 5 —

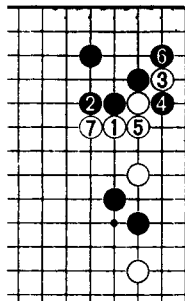
Dia. 11 (respectable shape). White can also make the hane at 1. If Black 2, White makes satisfactory shape up to 7.



Dia. 9



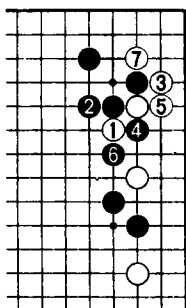
Dia. 10



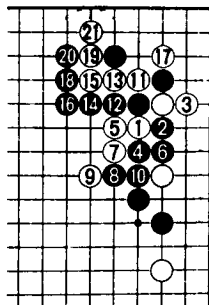
Dia. 11

Dia. 12 (success). If Black sets up a ladder with 4 and 6, White lives in the corner with 7. This result can be considered a success for White.

Dia. 13 (a large exchange). If Black cuts at 2, the continuation from 4 is natural, and a large exchange follows up to 21. White gets a large profit in the corner, so he is satisfied.



Dia. 12

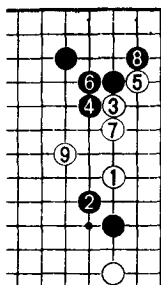


Dia. 13

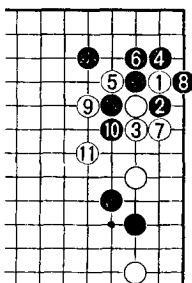
Dia. 14 (sabaki). Countering the hane at 4 with another hane at 5 is a strong move. Black 6 is peaceful, and 7 and 9 give a similar result to Dia. 10. Instead of 6 –

Dia. 15 (sabaki). If Black gives atari at 2, White forces with 5, then blocks at 7. If Black 8, White gives atari at 9; even if the ladder is unfavorable, White 11 settles the group. Instead of 8 –

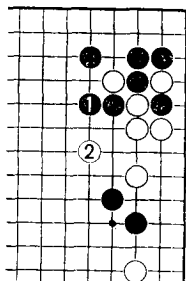
Dia. 16 (poking out one's head). The solid extension at 1 is also an excellent move. White moves out with 2.



Dia. 14



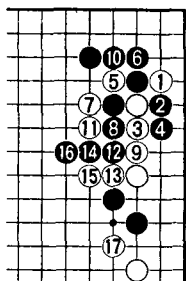
Dia. 15



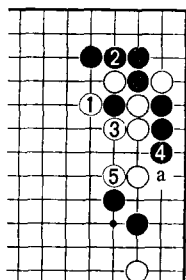
Dia. 16

Dia. 17 (pushing through). Black may fight back strongly with 4 (instead of 4 in Dia. 15). Forcing with 5, then playing 7 and 9, is correct timing. White forces his way out up to 15, and the fight comes to a pause with 16 and 17. This result is reasonable for White.

Dia. 18 (thickness). If Black 2, White builds thickness with 3 and 5. Black can connect underneath with 'a', but he gets a low position and an inferior result.



Dia. 17

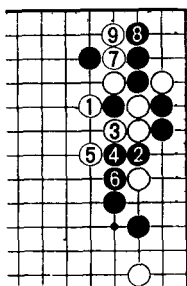


Dia. 18

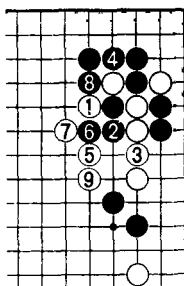
Dia. 19 (adequate for White). If Black plays 2 etc., White sacrifices his stone on the side and gets adequate compensation with 7 and 9.

Dia. 20 (an alternative). When Black plays 4, switching to White 5 (instead of 11 in Dia. 17) is also conceivable. Depending on the overall position, the bamboo joint connection at 9 might work very well.

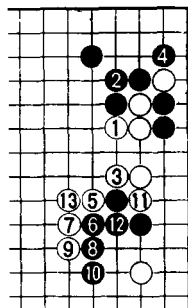
Dia. 21 (simple). White can also make the simple move at 1 instead of 5 in Dia. 17. White 3 makes Black 4 obligatory. The continuation to 13 settles the white group. Instead of 3 –



Dia. 19



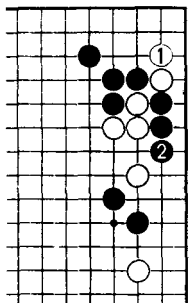
Dia. 20



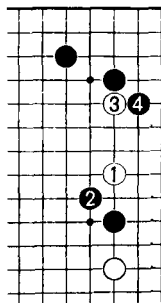
Dia. 21

Dia. 22 (unreasonable). Extending into the corner with 1 is tempting but unreasonable, as promptly demonstrated by Black 2.

Dia. 23 (Black hanes underneath). The variation of Black 4 is also possible.



Dia. 22

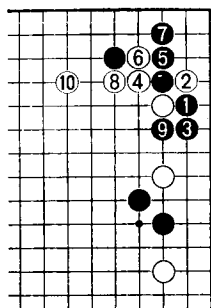


Dia. 23

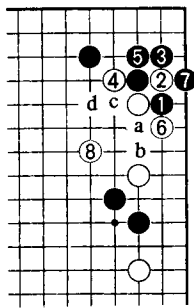
Dia. 24 (an exchange). The crosscut of White 2 is the tesuji for settling oneself. If Black resists with 3, White pushes through with 4 and 6, then regroups on the left with 8 and 10. In exchange, Black takes the right side. White has succeeded in settling himself.

Dia. 25 (light). If Black captures with 3, White forces with 4 and 6, then switches lightly to 8. If Black cuts at 'a', White keeps playing lightly with White 'b', Black 'c', White 'd'.

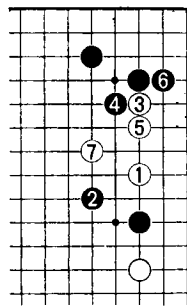
Dia. 26 (Black's knight move). Black 2 is also possible, but it feels a little loose. The result is not much different from Dia. 10.



Dia. 24



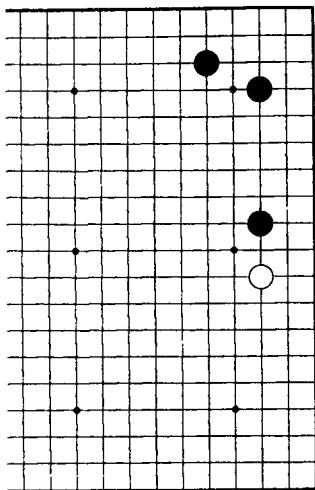
Dia. 25



Dia. 26

PATTERN THREE

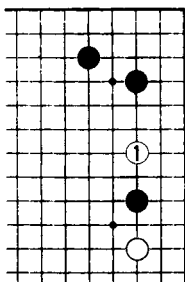
Black has made a four-space extension from his corner enclosure, and White has extended right up the side towards Black's formation. What difference does Black's more narrow extension make?



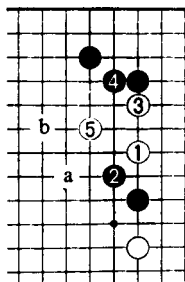
Pattern Three

Dia. 1 (invasion). The presence of the white stone so close to Black's position means that once again invading at 1 is the key point.

Dia. 2 (standard result). If Black 2, White has less space in which to settle himself than in Pattern Two. First, White plays the probe at 3. If Black 4, White 5 makes good shape. Next, Black 'a' and White 'b' can be expected.



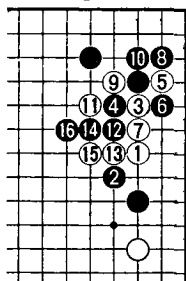
Dia. 1



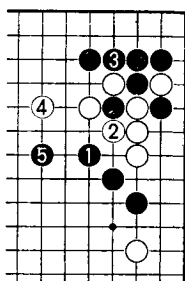
Dia. 2

Dia. 3 (splitting Black into two). If Black 4, a counter-hane at 5 is the tesuji. If Black captures the white stone, White cuts at 9, then drives a wedge through the middle of the enemy forces up to 15. Instead of 12 —

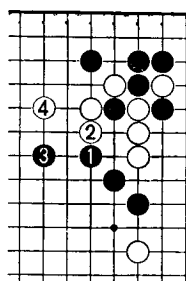
Dia. 4 (attack). Black 1 is better. If White 2, Black attacks with 3 and 5. Dia. 5 (escape). Answering Black 1 at 2 looks preferable. If Black 3, White escapes with 4.



Dia. 3



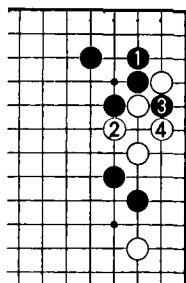
Dia. 4



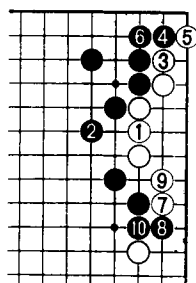
Dia. 5

Dia. 6 (ko). Black may pull back at 1 instead of 6 in Dia. 3. In this case White plays 2, then counters 3 by setting up a ko with 4. This result is quite reasonable for White. Instead of 2 —

Dia. 7 (outward influence). If White makes the peaceful connection at 1, Black seals him in with 2. Black is happy to let White live in return for the outward influence he builds up to 10. This result is good for Black



Dia. 6

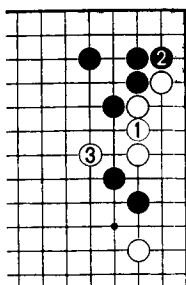


Dia. 7

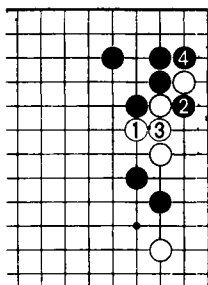
Dia. 8 (jumping out). If Black emphasizes the corner with 2, White jumps out to 3.

Dia. 9 (bad shape). Connecting at 3 (instead of 4 in Dia. 6) is bad this makes White 1 meaningless. Permitting Black to capture with 4 is painful. White 1 and 3 make bad shape.

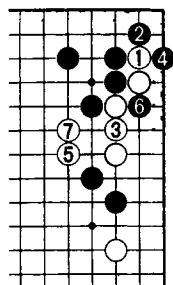
Dia. 10 (out into the center). Crawling into the corner with 1 also seems possible. If Black 2, White sacrifices two stones and heads for the Centre.



Dia. 8



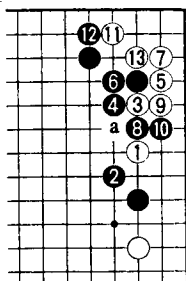
Dia. 9



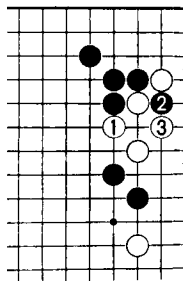
Dia. 10

Dia. 11 (profit). When White hanes at 5, connecting at 6 looks solid, but it is a little slack. White takes all the corner profit with 7 to 13, and Black still has to worry about the cut at 'a'. Instead of 7 –

Dia. 12 (ko). Depending on the position, White 1, which creates the possibility of the ko, may be a powerful move.



Dia. 11

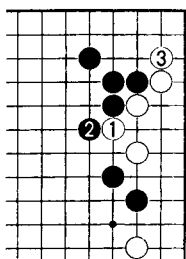


Dia. 12

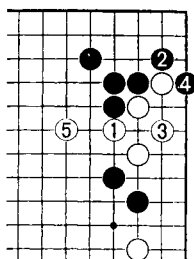
Dia. 13 (corner profit). If Black blocks on top at 2, White naturally swallows up the corner profit with 3. This is a loss for Black.

Dia. 14 (to the center). If Black defends the corner with 2, the diagonal connection at 3 is a stylish move. If Black 4, White dodges lightly to 5, heading for the center.

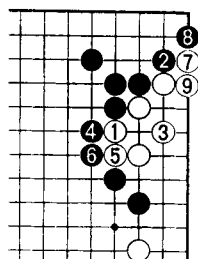
Dia. 15 (life). If Black answers 3 by sealing White in with 4 and 6, White lives in sente up to 9 and should be satisfied.



Dia. 13



Dia. 14

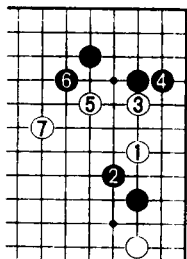


Dia. 15

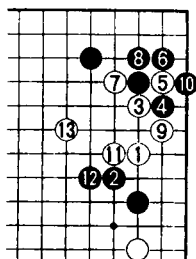
Dia. 16 (the descent). If Black descends at 4, White jumps to 5; if Black 6, White moves out lightly with 7.

Dia. 17 (Black hanes underneath). If Black 4, the crosscut at 5 is the tesuji. If Black 6, White forces with 7 and 9, then makes a resilient shape with 11 and 13.

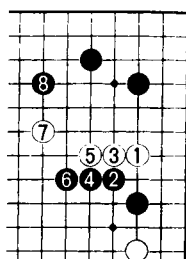
Dia. 18 (heavy). White 1 is the vital point, but pushing up with 3 is heavy and not to be recommended. The continuation to 8 is unsatisfactory for White.



Dia. 16



Dia. 17



Dia. 18